





# SONATA.

## 1

L. van BEETHOVEN  
Opus 2 No. 3.

① Allegro con brio, ♩—128. (*Quickly and with spirit.*)

① This work might be aptly termed a "Concert Sonata," in consideration of its bravura style and great brilliancy. If rendered with the requisite virtuosity it will prove almost as effective as the more celebrated Sonata opus 53, known as the "Waldstein Sonata."

② This motive in thirds is invariably blurred, when played with the fingering  $\frac{3}{12}$  as commonly employed. The fingering  $\frac{3}{2}$  here given, will enable even weaker players to execute the passage with perfect ease and smoothness. Should it so be preferred the figure may be divided between the two hands, as given in the ossia, in which case the whole notes can of course only be sustained through half of the measure.

③ Players incapable of stretching a tenth, must play the B with the right hand.

④ This quasi syncopated phrasing must be carefully observed, beginning exactly on the second quarter and making the preceding note quite short, at the same time heeding the dynamic effects. It is a peculiar fact that no two of many various editions, as for instance, Riemann, Gerner, d'Albert, Moscheles, Steingraber, Klindworth, etc., agree on the phrasing at this point. This is all the more remarkable as the melodic structure of the motive plainly indicates the proper phrasing.

⑤ This chord must be played short, so as not to interfere with the following phrase, which begins with the second eighth of the left hand triplet.

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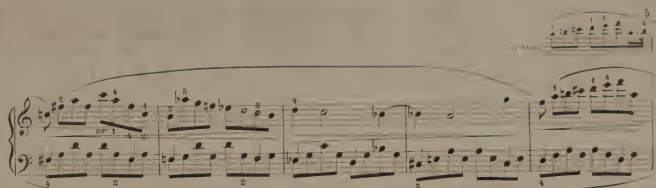
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⑥ *It is advisable to allot a full quarter to these six notes, as given in the ossia, making them sixteenths and thus avoiding a hurried and breathless rendition of this passage.*

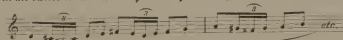
⑦ *The repetition of the G on the first two sixteenths of the third quarter interferes with and weakens the brilliancy of this ff scale. The version given in the ossia is here suggested*



original text compulsory on account of limited keyboard. (see page 12.)



⑧ The notation as given in all editions would call for the following ungraceful and inartistic rendition:



Handwritten musical score for the song "The Rose Tree". The score is written on three systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. The title "The Rose Tree" is written at the top left of the first system. The score is written in ink on aged, slightly yellowed paper.

original text compulsory  
on account of limited  
keyboard. (see page 14.)

original text compilers  
on account of limited  
keyboard. (See page 14.)

7

9

8

cresc.

ff

pp

or thus.

or thus.

pp

pp

9) The monotony of the fourfold repetition of this motive will be avoided by playing the second and fourth repetition an oct. higher which the original text does not demand.

or this.

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(10) If played in the required rapid tempo only four sixteenths can be allotted to this trill in beginning on the upper auxiliary note. By commencing on the principal tone five notes may be rendered to the quarter, more than this will inevitably result in a retardation of the time and a consequent loss of brilliancy.

(11) This exceedingly difficult passage in broken octaves will gain added brilliancy if played in the modern manner of alternating octaves as given in the ossia. These of course must be carried out to the end of the passage beyond the point where the composer was forced to an alteration by his limited keyboard.

(12) In want of the lower octave the left hand will strike the notes A and G, and the fact that this is not a perfect octave will not be noticeable in this lowest register of the piano. This is decidedly preferable to ending lamely on the single note G.



or thus.

*pp* *p* *pp* *f*

*Con Bravura (With Brilliancy.)*

*ff* ⑬ *l.h.* *r.h.*

*calando.*

or thus:

*pp*

⑬ The division of this passage between the two hands, ensures both a more pronounced accentuation and great brilliancy of execution.

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(14) In view of the fact that there is a decided falling off in brilliancy, through this version of the principal motive in single notes (particularly after the composer begins the phrase in double notes) the editors suggest its continuation in thirds as shown in the ossia used by them in their private practice.

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15 As a distinct diminuendo and a point of repose are here clearly indicated by the composer, the thirds must of course be discontinued.

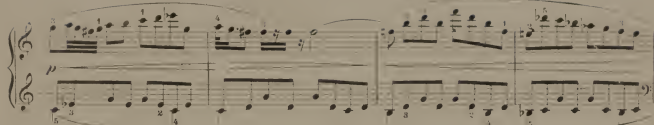
16 Here again the remark given under 14 is applicable.

17 While the raising of the pedal at the point indicated will result in the release of the dominant seventh chord somewhat before the expiration of its note value, the continued holding of the pedal would produce a most intolerable blurring and jumbling of the melodic figure. In such cases it is imperative to choose the lesser of two evils.

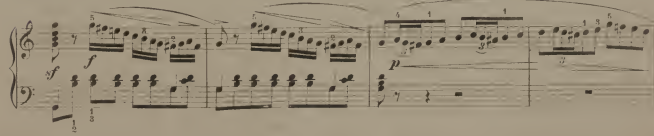
This page contains five systems of musical notation for a piano piece. The notation is written in a style typical of 19th-century piano literature, featuring complex fingerings and articulations. The systems are as follows:

- System 1:** Features a treble clef and a bass clef. The music is written in a 2/4 time signature. The first measure is marked with a *p* (piano) dynamic. The notation includes various fingerings and articulations.
- System 2:** Continues the piece with similar notation. The first measure is marked with a *p* dynamic. The notation includes various fingerings and articulations.
- System 3:** Continues the piece with similar notation. The first measure is marked with a *f* (forte) dynamic. The notation includes various fingerings and articulations.
- System 4:** Continues the piece with similar notation. The first measure is marked with a *p* dynamic. The notation includes various fingerings and articulations.
- System 5:** Continues the piece with similar notation. The first measure is marked with a *ff* (fortissimo) dynamic. The notation includes various fingerings and articulations.

or thus:



or thus:





Musical score for piano, page 15. The score consists of five systems of music. The first system has a treble and bass staff with a 3/4 time signature. The second system has a treble and bass staff with a 3/4 time signature. The third system has a treble and bass staff with a 3/4 time signature. The fourth system has a treble and bass staff with a 3/4 time signature. The fifth system has a treble and bass staff with a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *ff*, *p*, and *pp*. There are also performance instructions like *or thus* and *1. time*.



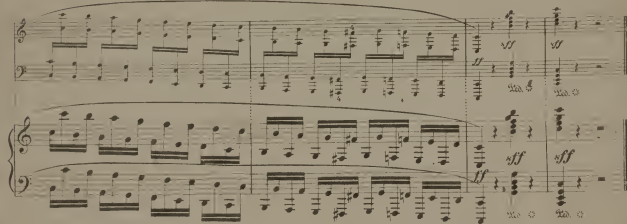
[illegible]

18 All editions have here at the points A, B, and C half notes instead of whole notes. Through this misleading notation the inexperienced student is generally prompted to destroy the outline of the intended melodic progression.



**Cadenza.**

- 19 By a most remarkable oversight the composer at this point wanders from the underlying tonic  $\text{G}$  chord, prior to its resolution into the dominant seventh chord, a deviation not to be sanctioned even by the most liberal of theorists. The almost identical counter-part of this cadenza, from the 25th measure to the 19th measure from the end of the first movement of the "Waldstein Sonata," Op. 53, clearly demonstrates this, by carefully avoiding any faulty digression, the composer of course in the light of his maturer experience being no longer liable to make such a lapsus. In the annexed ossia the integrity of the harmonic progression is invariably maintained.
- 20 If the ossia is played, the trill may begin on the principal note D as this has not been touched upon in the preceding four quarters.
- 21 At this final entrance of the first principal theme, the left hand must play three of notes of the chord so as to ensure an absolute legato with the preceding chromatic passage.



⊗ The complicated phrasing at this point, where again no two editions coincide, is here given in such a manner as to permit of carrying out the thematic imitations in a systematic and sequential manner. The artistic use of the pedal as noted, will materially assist in accomplishing the intent of the composer.

## II

Adagio  $\text{♩} = 52$ .

①

*rall.*

*Ben marcato (well marked.)*

*dim.*

① It will be advisable for the student to count  $\frac{4}{4}$  and at first even  $\frac{3}{8}$  so that there may be neither a wavering or hurrying in the tempo of this movement. After the correct mental time impression has once been firmly established, this mode of counting is no longer necessary and may be discontinued.

Artists' Edition, Kunkel and Conrath Editors.

2067

*L.h.* *cresc.* *simili L.h.* *cresc.* *ff* *L.h.* *ff* *L.h.* *ff*

*L.A.*

*p* *cresc.*

*p* *cresc.*

*p* *dim.* *rall.*

*a tempo.*

*pp* *cresc.*

*p* *rall.*

22 *a tempo.*

The musical score consists of six systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *a tempo.*

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features a series of staccato chords and eighth-note patterns. The left hand provides a steady accompaniment of eighth notes. Dynamics transition to *p* (piano) in the second measure.
- System 2:** Continues the melodic and harmonic development. Dynamics include *ff*, *p*, and *mp* (mezzo-piano).
- System 3:** Features more complex rhythmic patterns with staccato markings. Dynamics are marked *p* and *mp*.
- System 4:** Similar to the previous system, with staccato articulation and dynamic markings of *p* and *mp*.
- System 5:** Includes a *p* dynamic and a *piu dim.* (piano, more diminuendo) marking. The right hand has a melodic line with staccato notes, while the left hand has a more active accompaniment.
- System 6:** The final system, concluding with a cadence. It features a *p* dynamic and includes fingerings (1-5) and slurs for both hands.

or thus:

or thus:

or thus:

or thus:

or thus:

② The editors suggest the mode of rendition given in the ossia, thus maintaining the prescribed *ff*.

An undesirable diminuendo will inevitably result from the arpeggio execution of the second chord. Already Moszkowski observed this weakness, and dropped the arpeggio mark in his at one time famous edition.

Artists' Edition, Kunkel and Conrath Editors.

2067-



## III

## SCHERZO

Allegro 2. — 88.

1

*p*

*rinforz.*

*cresc.*

*f*

*rinforz.*

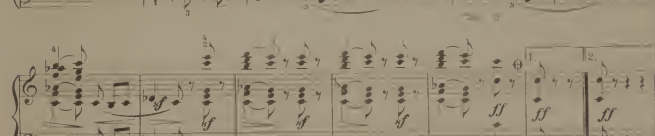
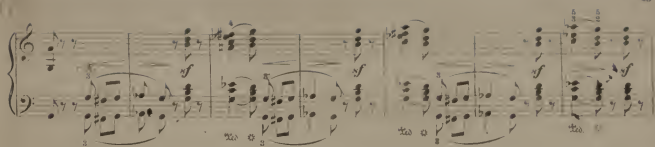
*f*

*cresc.*

*f*

① The editors cannot coincide with suggestion of the German Edition that this movement be noted and rendered in 6/4 time. Besides leaving a half measure over, this would result in throwing all cadences and closes on the second half of the measure, thereby producing a weak feminine ending, which is altogether out of keeping with the character of this Scherzo.





or this:

1. 2.

3.

4.

p

rinf.

tr.

(2) The pedal is used here solely for the purpose of effecting the legato connection of the left hand notes, with a view of producing an undesirable harmonic tone mass, which only interferes with the rhythmical rise and fall of the passages. While the use of the pedal throughout the entire ascending passages is not absolutely to be censured, its retention during the upper notes of the descending arpeggios would completely cover the tones of the lower groups and destroy the clarity of the melodic figure.

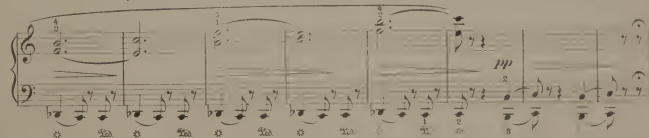
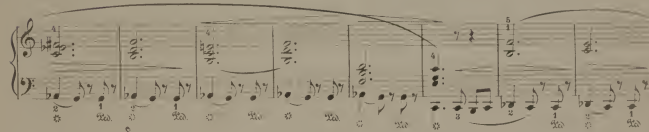
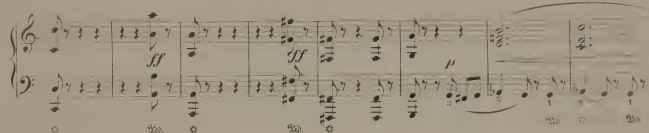
(3) If the F sharp is not played with the left hand as here noted the substitution of the seventh A for the fifth F sharp as given in the ossia facilitates a perfect legato between this triplet and the succeeding chord.

(4) By taking the last two notes of this triplet with the left hand, the right is enabled to more distinctly articulate the reiterated first note of the following triplet.



## CODA.

*Repeat Scheme without repetitions  
to Q from close with Coda.*



⑤ To insure a brilliant execution of this passage, at the same time preserving the necessary rhythmical accents, the hands should be used alternately commencing on the first note of each triplet. If preferred however a different division may be made, to suit the individual requirements of the player.

# III

Allegro assai. — 182

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble and bass clef. The tempo is marked 'Allegro assai.' and the page number is 182. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *p* (piano), *cres.* (crescendo), and *mf* (mezzo-forte) are indicated. The score includes various musical notations, including slurs, ties, and fingerings, suggesting a technically demanding piece.

*dim.*

or thus:

*dim.*

or thus:

① The lighter subaccents of the 8 time, falling on the second, third, fifth and sixth eighths, can be more easily preserved by reversing the position of the double notes as given in the ossia.

②

*p*

*pp*

*p*

*p*

*p*

② The original text does not contain the note in brackets. The editors add it to strengthen the attack of the motive.  
 Artists Edition. Kunkel and Conrath Editors.

The musical score consists of six systems of staves. The first system shows a complex chordal texture with dynamic markings *p* and *f*. The second system includes a circled number 3 and various chordal figures. The third system features a circled number 7 and dynamic markings *ff* and *p*. The fourth system includes a circled number 14 and a dynamic marking *p dolc.*. The fifth system includes a circled number 4 and a dynamic marking *f*. The sixth system includes a circled number 8 and a dynamic marking *f*. The notation is dense with many notes and chords, indicating a technically demanding piece.

(3) The technical difficulties can here be at least partly modified by this mode of drawing.


(4) The pedal must not be employed until the next chord is played, so as to plainly separate the two A-chord phrases.





This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo). There are also articulation marks like accents and fingerings indicated by numbers 1 through 5. The piece concludes with a double bar line and a repeat sign.





This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a complex, modern style, featuring dense chords and intricate melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' and 'p'. The first system begins with a treble clef and a key signature of one flat. The second system features a prominent 'pp' marking. The third system includes a 'p' marking. The fourth system features a 'p' marking. The fifth system includes a 'p' marking. The sixth system includes a 'p' marking. The notation is dense and complex, with many notes and rests. The page is numbered 33 in the top right corner.

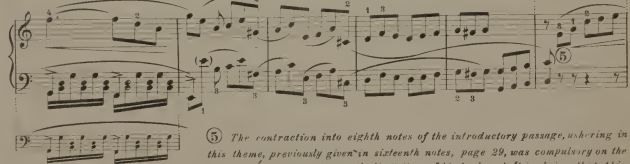
or thus: 



or thus: 



or thus: 



(5) The contraction into eighth notes of the introductory passage, ushering in this theme, previously given in sixteenth notes, page 29, was compulsory on the part of the composer owing to the limitations of his keyboard. It is obvious that this simplification of a passage already occurring in a more elaborate form must tend to weaken its effect, and as this glorious brilliant movement does not permit of an anticlimax the version given in the ossia is recommended.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of three systems of staves, each with a grand staff (treble and bass clef). The notation is highly detailed, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical symbols such as slurs, ties, and fingerings. The first system includes dynamic markings like *mf* and *f*. The second system continues the complex rhythmic patterns. The third system shows a transition to a different rhythmic pattern, possibly a triplet or a similar figure. The page is numbered 35 in the top right corner.

This page contains six systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs). The first system begins with a forte (*ff*) dynamic and includes trills (*tr*) and a piano (*p*) dynamic marking. The second system continues with trills and includes a crescendo (*cresc.*) marking. The third system features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fifth system features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The sixth system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking.



